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Warner Bros. Music Doubles Its Income From Film, TV, Ads

Hollywood, Dec. 4.

Use of contemporary music in films, tv programs and commercials is on a hearty upswing, says Warner Bros. Music chief Chuck Kaye, who estimates his company's licensing income from these media has doubled over the past year.

The years following "Saturday Night Fever" have amply demonstrated the benefits which can be reaped, both at boxoffices and record store cash registers, with the successful film-music merger; "every contemporary film producer is thinking that way" today, says Kaye.

But television, he observes, has clearly accelerated its interest in "hit" song usage this season, although most series, with the notable exception of NBC's "Miami Vice," continue to use "soundalike" carbons of chart-toppers rather than the genuine articles, presumably to avoid paying the often hefty master license fees diskeries command for such usage.

For publishers, of course, the song, not the record, is what counts, and performance income and synchronization fees for tv usage are getting more significant all the time, he says.

'MTV Factor'

Kaye credits the "MTV factor" for the surge of interest in adding musical "authenticity" to tv productions and, conversely, a heightened interest by the musicmakers themselves in getting this extra exposure for their efforts, after years when the medium was lambasted frequently by contempo music types.

"They're clamoring for it," says Kaye. "Not only do they want to do it, they want to coordinate (tv exposure) with the release of their records."

As an example, Kaye cites Warner Bros. pactee George Benson who, as part of an acting role on an upcoming "Mike Hammer" series seg, will also preem his latest single, "20-20," from a forthcoming LP of the same name.

"It benefits the medium. It adds authenticity. It helps exposure. There's more income for everyone. How can anything that heightens the public's musical (awareness) do anything but help?"

Kaye admits, however, that licensing music for commercials is a somewhat tougher task, since artists may object to such usage, in general or in a particular sponsor's case.

Kaye, in fact, recalls one situation, several years back, when he'd firmed a major deal with an oil company, only to discover, when he called the songwriter to relay the "good" news, that he was anti-oil companies and irate at the prospect of his music being used by one of them. The deal was called off.

Kaye describes his approach to licensing in this area as "persuasive but tasteful. You can't show lack of respect for the copyright. You have to perpetuate (a song and a songwriter's) image."

Sheet Music Sales Up

Sales of sheet music in the U.S. climbed 5.8% in 1983, to $252,900,000, according to an Arthur Young & Co. study commissioned by three music publishers' associations.

With adjustments for the consumer price index figured in, the real gain was 2.6%.

Arista Records has promoted **Melani Rogers** from associate director to director of national publicity.

Wedge New Publisher Of Canadian Catalog

Toronto, Dec. 4.

Don Wedge, former vicepresident of operations and systems at Poly-Gram Records, Montreal, becomes publisher of the Canadian Record Catalogue and exec director of the CIRPA/Adisq Foundation.

The Foundation is maintained jointly by the Canadian Independent Record Production Assn. and Quebec's counterpart, the Assn. du disque et de l'industrie du spectacle quebecois. The two groups administer the Catalogue, a database for public retrieval of recorded and music information. The Foundation, a non profit organization, is supported by the music industry and the federal Communications Dept.

Wedge succeeds Earl Rosen who remains exec director of CIRPA and Factor and Videofact, two agencies also administered by the foundation.

BILL WYMAN TO CUT 'WILLIE' ALL-STAR LP WITH TOUR POSSIBLE

Hollywood, Dec. 4.

Rolling Stones bass guitarist Bill Wyman is toiling in a London studio on a pair of personal recording projects, one his first solo LP since 1981, the other a '50s rock and roll all-star LP which bears more than a slight resemblance to the current Honeydrippers band of big-name rockers.

In the case of Wyman's nod to the golden oldies age, 25% of the proceeds from the album, to be released on Wyman's Ripple Records label, will be donated to the multiple sclerosis fundraising organization, A.R.M.S. Last year, Wyman and a bevy of other U.K. rockers toured on behalf of that organization, in honor of fellow musician and MS sufferer, Ronnie Lane.

The "Up In Arms' album, a la the Honeydrippers, will be recorded by "Willie & The Poor Boys," featuring Wyman (aka Willie), Charlie Watts, Kenney Jones, Andy Fairweather Low, Chris Rea, Micky Gee and Geraint Watkins. Numbers by Chuck Berry, Lee Dorsey, Little Richard and others will be covered.

Wyman's solo LP, meanwhile, is being readied for the spring. A&M Records will distrib that disk. The "Up In Arms" album will be shopped at Midem for a distrib.

Both projects are due to be completed by New Year's, since Wyman must then segue to Paris for Rolling Stones sessions. If — and that's a big word in this case — he's through with that by the end of March, there's a possibility that "Willie & The Poor Boys" will tour.

J. Jackson's Vidclip Goes On 100 Theater Screens

Hollywod, Dec. 4.

Jermaine Jackson's "Dynamite" vidclip was screened prior to feature films at Mann's Chinese in Hollywood and the Bruin in Westwood Friday (30)-Sunday, coinciding with the first three nights of the Jackson's Dodger Stadium stand.

Clip, in 35m, four-channel Dolby sound, is being distribbed to theaters by Gotham-based Music Motions under its "Music Zap" banner. Some 100 theaters nationwide are showing the clip.

Top U.S. Radio Adds

I Want To Know . . . Foreigner (Atlantic)
Easy Lover . . Bailey & Collins (Columbia)
Foolish Heart . . . . . Perry (Columbia)
Love Light Slight . . . . Wonder (Motown)
In Neon . . . . . John (Geffen)
Loverboy . . . . . Ocean (Jive/Arista)
Tender Years . . . . . Cafferty (Scotti Bros.)
Neutron Dance Pointer Sisters (Planet)
All I Need . . . . . Wagner (QWest/WB)
Tonight . . . . . Bowie (EMI America)

Jackson Sued Over Song Chi Tunesmith Claims He Robbed

Chicago, Dec. 4.

Michael Jackson is expected in federal court here this week to testify in his defense in a $5,000,000 copyright infringement suit filed by a local musician who maintains his song was stolen and turned into the hit single, "The Girl Is Mine."

Both that tune and "Please Love Me Now," the song composed by Fred Sanford of suburban Schaumburg, were played Monday (3) before a jury gathered in the courtroom of Judge Marvin Aspen.

Sanford claims his song was stolen in March 1982, because Jackson was under pressure from CBS Inc. to produce an album by April 1. "The Girl Is Mine" is the first single from Jackson's huge-setting "Thriller" album.

Sanford said he composed "Please Love Me Now" in 1981, had the song copyrighted the following January, and delivered a tape to CBS in March 1982. Material was destined for singer Johnny Mathis, says Sanford. Both Mathis and Quincy Jones, producer of the "Thriller" album, are expected to testify this week. CBS Inc. is also a defendant in the suit.

Juno Hall Of Famers

Toronto, Dec. 4.

Original members of The Crew Cuts, The Four Lads and The Diamonds, Toronto-originated pop groups on the charts through the mid 1950s to mid 1960s, will be inducted into the Juno Awards Hall of Fame in Toronto at Juno award ceremonies Wednesday (5) at the city's Automotive Building at Exhibition Park.

Last year, the late Toronto pianist, Glenn Gould, was named to the Hall of Fame.

British Singles Sellers

London, Dec. 4.

I Feel For You . . . . . Khan (Warner Bros.)
Should Have . . . . . Diamond (A&M)
Riddle . . . . . Kershaw (MCA)
Never Ending Story . . . Limahl (EMI)
Sexcrime . . . . . Eurythmics (Virgin)
Wild Boys . . . . . Duran Duran (Parlophone)
Hard Habit . . . . . Chicago (Full Moon/WEA)
Power . . . . . Frankie Goes (ZTT/Island)To Hollywood
Caribbean Queen . . . . . Ocean (Jive)
Teardrops . . . . . Stevens (Epic)

CBS Planning To Hit Ad Agencies With Campaign For UA's Catalog; Syndie TV, Homevid Also On List

The CBS Catalogue Partnership, the music publishing entity owned by CBS Inc. and three insurance companies and administered worldwide by CBS Songs, will hit the ground running after the first of the year.

That's when the CBS Catalogue Partnership, formed in September 1983 to subsidize CBS' purchase of UA Music, will begin a carefully planned assault on ad agencies. First stage in the plan to promote use of CCP music in tv commercials is the presentation of a 22-minute music video highlighting a few of the standards in the company's 50,-000-tune catalog.

Written and produced by marketing consultant Jay Leipzig, the video combines a voiceover about all the ads that have used CCP songs with excerpts from old MGM films.

Among the tunes featured in those pics are "On The Atchinson, Topeka And The Sante Fe," "Did I Remember?" "I've Got A Feelin' You're Fooling'," "I Fall In Love Too Easily," "Hi-Lili, Hi-Lo," "Aba Daba Honeymoon," "Over The Rainbow," "Singin' In The Rain," "I Gotta Hear That Beat," "Make 'Em Laugh" and "Babes On Broadway."

In order to further woo the agencies, CCP is also offering them several free backup services, including technical assistance, free use of music for PSA's, reference catalogs and demos.

Important Area

The importance of commercial use to CCP is indicated by the fact that ad agencies will pay $50-75,000 per song for a normal campaign — good money for a standard copyright that isn't being covered by recording artists anymore.

Mike Stewart, prez of CBS Songs, believes the new approach is better than the traditional way of plugging songs to admen. "If you just go up to them and say, 'I think I've got a song for you,' they won't respond," he avers. "These guys are very creative, and they don't need amateurs telling them how to make commercials."

Asked why CCP is initially offering its standards to Madison Avenue, rather than more contempo material, Stewart notes that "our catalog is so extensive, covering songs from every period, that you can't show everything (on one video). Also, the standards are so identifiable to the audience that all you have to do is play a few bars.

"Standards lend themselves to commercials because you can use them in any form. You can make them sound like 1930 or 1990. But it helps to have an identifiable tune for the audience, whatever you do."

More Exploitation

The CBS Catalogue Partnership is also seeking to exploit its copyrights, on a worldwide basis, in such areas as record repackaging, homevideo, and radio and tv syndication. While Stewart hopes European cable tv will be "a tremendous boon to us," he feels U.S. cable is in trouble, due to its over-reliance on feature films.

He makes the same observation about homevideo. Right now, of course, CCP owns the music to a lot of the pictures shown on cable. "But that's going to be over soon," predicts Stewart. "Not that people are going to lose interest in movies, but they're going to run out of product."

In Stewart's view, the upswing in VCR sales will fade unless suppliers begin creating more successful made-for homevid fare. The problem, he says, is that "no one's attacking it as a new medium." Instead, most of the programs are adaptations from other media, such as films, tv, records, opera, etc.

"What you're watching (on vidcassette) is a photograph of another medium," he points out. "And this is going to be a medium that people are going to have to create specially."

When the big change comes, Stewart crystal-balls, there will be video stars — but few of them will emerge from the ranks of today's recording artists. Only a handful, like Michael Jackson and Bruce Springsteen, have the multiple talents that will be required by the new medium, says Stewart.

Syndie Ideas

The CBS Songs chief says he's working on "a number of ideas" for both homevid and syndie tv programming. With the latter, he has discussed a "Fame"-type approach, tailoring songs to fit serial episodes, as well as syndicating two-to-five minute shows, either as fillers or as inserts in magazine-style programs.

On the record repackaging front, CCP is stressing standards. Stewart says company could put together albums with themes ranging from big band theme songs to girl singers to distaff bandleaders. He expects potential customers, such as Time-Life, Reader's Digest and CBS Special Products, to do the market research on specific projects.

Stewart expects to announce an agreement about a major record package in the near future, but will not name the packager.

Overall, he says, "What we're doing is selling them (all potential customers) a service, supplying ideas to them, and our reward is that they use our music."

He's not insisting, he adds, that they use *only* CBS music. "But there's none of them (deals) where we're going to be in the minority," he states. "I'm not in this business to be a radio or tv syndicator. And I'm not in the record business. I'm doing these things because I want to sell my music."

Hispanic Composer Orgs Oppose CRT Decision

Two organizations representing Hispanic composers, the Asociacion de Compositores y Editores de Musica Latinoamerica and Latin American Music Co. have petitioned the U.S. Second Circuit Court of Appeals to review a decision by the Copyright Royalty Tribunal.

In August, the tribunal ruled the organizations had not proved they were entitled to a portion of the royalties collected from jukebox operators. At present, nearly all the funds are distributed to ASCAP, BMI and SESAC.

In a prepared statement, the organizations asserted that, while jukebox licensing fees amount to only $3,000,000 a year, a favorable decision from the appellate court in this matter could help the organizations in their quest to collect performance royalties from other sources, such as television, radio and nightclubs.